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The Magic Lantern Gazette

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The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Dissolving View Clouds on Mt. Desert Island, Maine

As the heat increased, these earth-clouds slowly rose, and were wafted by the rising wind in a glorious disorder to leeward. Different currents bore them in different directions. Sometimes whirlpools formed, down which you could look, apparently hundreds of feet in depth, their sides darkened with shadows, and at length a lake or a forest appearing through the opening. Sometimes the vapor carried from a lakelet would be carried bodily over a wooded hill, making a huge wave; and sometimes being borne towards an open plain, the warm air below and the sun above would dissipate it as if by magic—a real **"dissolving view."**

The Youth's Companion, November 21, 1850, p.30

This issue of the *Gazette* begins with a summary of our wonderful convention held in Bloomington, Indiana, in May. Many thanks to our host institution, Indiana University, and our local organizing hosts, Joss Marsh and David Francis, for a convention that combined the best of magic lantern research and entertainment. Each successive convention of our society seems to set a new standard by which all subsequent conventions will be measured. Thanks also to the various individuals who sent me photographs of the convention and images from their talks to enliven the written summaries. I have not attempted to summarize the entertainment shows in great detail, because the full effect can only be appreciated by being there. At this convention, we installed new society President Debbie Borton, and we look forward to her continued contributions to the society. For those interested in the details of society business, Ron Easterday has provided a summary of the business meeting proceedings, and Larry Rakow sent me a summary of the results of the auction that followed the business meeting.

Larry Rakow also has written a feature article for this issue that relates his tale of preparing home-made lantern slides to produce special visual tornado effects in a stage production of *The Wizard of Oz*, based on the original 1903 musical production. He includes some history of the original production, as well as the steps he went through to decide on the best way to represent a tornado on stage. To accompany this article, I managed to dig up a couple of photographs of the original production taken by theater photographer Joseph Byron and published in magazines in 1903, including a photo of the cyclone scene in the play. These Byron images also appeared in a traveling lantern slide show of his stage play photographs.

This issue also includes a review of Mark Butterworth's very interesting and attractive new book on George Washington Wilson's hand-colored lantern slides of the Scottish Isles, with text from the original lecture script. Finally, there is a fairly extensive Research Page summarizing recent academic research that mentions or deals in detail with the magic lantern. There is no special theme for this Research Page, but instead it is an eclectic assortment of articles from many disciplines.

Some of the participants in the convention already have indicated to me that they are writing up their talks for articles in future issues of the *Gazette*, and the more of these I receive, the better. If you are planning to write up your research, getting an article to me in the next month or two would be ideal, because then I can start working on a Fall issue. As always, I am eager to receive additional articles on any aspect of magic lantern history or magic lantern collecting for future publication in the *Gazette*. So if you are working on some new research or made an exciting discovery on Ebay, consider writing about it. If you have written an academic research article for another publication, think about adapting it for the *Gazette*. Only participation by a wide range of authors will ensure the continued success of our journal.

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Magic-lantern-like color effects on the art museum at Indiana University, our host institution for the 2010 convention. Photo by Sharon Koch.

14th International Convention of the Magic Lantern Society of the United States and Canada

Convention Summary

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The Magic Lantern Society of the United States and Canada held its 14th International Convention in Bloomington, Indiana, from May 20 through May 23, 2010. With meeting sessions in the downtown Convention Center, several venues on the campus of Indiana University, and the Buskirk-Chumley Theater (see back cover photo), the convention had a busy and varied program expertly organized by Joss Marsh and David Francis, our local hosts. Most of the daytime program was devoted to some fine research talks on various aspects of magic lantern history, while evenings were turned over to the magic lantern showmen, who provided some first-class entertainment. The evening entertainments were unusually diverse, and included "Nickel Madness," an old-fashioned nickelodeon show presented by Russell Merritt; a "Grand Optical Variety Show" with a number of different presenters; Margaret Bergh's "Picture the Songs," a musical entertainment with illustrated song slides; and on the last night, a showing of Buster Keaton's silent film "Steamboat Bill, Jr." Overall, the meeting program was one of the most diverse we have had, both in the variety of topics covered and the international composition of the presenters. Many thanks especially to the organizing committee headed by Joss Marsh for a nearly flawless and memorable convention.

David Francis and Joss Marsh, local hosts for our convention in Bloomington, Indiana. Photo by Richard Crangle.

Society members who arrived on the first day were able to pick up their registration materials in the Lily Library, the rare book library of Indiana University, where they were treated to a wonderful exhibition of magic lanterns, slides, rare books, and other items from the collection of David Francis.

Top: Some members of the Magic Lantern Society picking up registration packets while surrounded by a display of items from the David Francis collection.

Bottom: Bob Hall examines some of the superb hand-painted lantern slides from the David Francis collection, on display in the Lily Library of Indiana University. Photos by Sharon Koch.

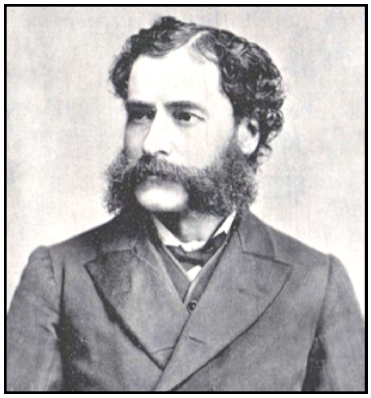
The first formal event of the meeting was seminar on digitization of lantern slides and other magic lantern materials, which your editor was not able to attend. Terry Borton provided a brief summary of the session:

This seminar was one of the most provocative discussions at any Society convention. Unfortunately, it occurred before everyone had arrived, so many missed it. Robert Ray, of San Diego State University opened with a presentation on the very impressive digital version of the Homer Peabody Magic-Lantern Collection which they have put up on their website (http://scua.sdsu.edu/exhibits/online/2009/07/lanterns/index.shtml). Robert talked both about the web site, and the relatively simple way it was created. Angela Courtney (Indiana University Digital Library Program) followed with some discussion of their grant proposal to put much of the David Francis Collection into digital format (http://www.dlib.indiana.edu/services/digitizationDMIC/index.shtml). Richard Crangle talked about the a similar project (LUCERNA) under discussion in the British Society. Dick Balzer followed with a display of some of his collection morphed with the wizardry of modern media into new and unexpected animations (http://www.dickbalzer.com/) .

The discussion that followed was similarly animated. It became clear that the major objective of all of these digital activities is to share lantern material more widely with scholars and the general public. There is a special need to get younger people interested in magic lanterns, and the young live on the internet. Some expressed concern about what would happen to the value of lantern slides, in particular, if the images could be obtained free on the internet. David Francis said that he himself was unsure, but thought the move needed to be made anyway. Some thought that the value would drop, as has happened when various other antiques have been extensively copied, but others thought the value might increase, as more people became interested in the imagery and wanted to have a collection of the real slides. No conclusion was reached, but it is safe to assume that the subject will come up again in many informal and formal contexts. The kicker argument: "If we don't do something, the lantern may well die a second death."

David Francis and Stephen Bottomore (right) confer at the digitization seminar during a break in the program. Photo by Sharon Koch.

The formal program of research talks kicked off on Friday morning. Kentwood Wells started the session with a talk on "George Reed Cromwell: America's Most Famous Forgotten Magic Lantern Lecturer." Originally trained as a musician, Cromwell had a long lecturing career from the late 1860s until the 1890s, far longer than the career of the better known John L. Stoddard. He often lectured for six or seven days a week for weeks on end, usually providing his own piano music to accompany his slides. His early shows were called "Art Entertainments" and basically took over an earlier program presented under the name "Fallon's Stereopticon." These shows featured many photographs of sculpture, which provided a strong illusion of three-dimensionality on the screen. Cromwell later diversified his presentations to include topical lectures on particular places in Europe, still with a strong focus on artwork, and eventually incorporated travelogues on North American scenery as well. Although he suffered some setbacks, including a theater fire in Salt Lake City that destroyed many of his lantern slides, Cromwell became wealthy enough from his lecturing to purchase an Italianate mansion in Bordentown, New Jersey, where he lived until his death.



George Reed Cromwell in the 1870s. Wells collection

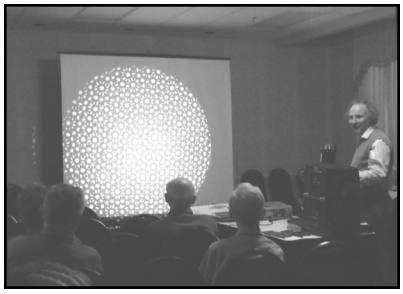
The next talk on "Roth Brothers (Pennsylvania) Present a Novelty Musical Act," was presented by Richard Beards, an English Professor at Temple University and proprietor of a used bookstore in Oxford, Pennsylvania. He discussed a song and lantern slide show presented by twin brothers, who were weavers by profession. Their show, and Richard's talk, was illustrated with a series of slides based on Stephen Foster songs, often with stereotyped depictions of African Americans. These included a mixture of live-model slides, hand-colored Beale illustrations, and some crudely colored slides.

Richard Beards showing a slide based on a Stephen Foster song in his talk on the Roth Brothers. Photo by John Potter.

In the next talk, Richard Crangle, editor of *The New Magic Lantern Journal* and a newcomer to our society, presented a fascinating talk that combined magic lantern history, English social history, and the use of modern internet resources for research: "The Temperance Lantern in South-East England and Internet Research Resources." The focus of the talk was an unusual set of English temperance slides that consisted of a series of photographs of various English pubs, accompanied by messages warning of the dangers of drink (Richard suspects the messages were relatively ineffective, as the photos make the pubs look quite inviting). Without leaving his desk, he was able to track down a considerable amount of information on the particular pubs depicted in the photographs, many of which are still operating. Using resources such as Google Street View, he was even able to find contemporary photographs of the extant pubs, many of which are largely unchanged from the late 19th century. Because internet searches tend to yield all sorts of unexpected interconnected resources, such as obscure books on breweries in a single English county, there is almost no limit to the sorts of research that can be done using these digital resources.

Left: Richard Crangle lecturing on internet resources for magic lantern research. Photo by John Potter. **Right:** One of the pubs depicted in a set of English temperance slides (see also front cover photo). Photo by Richard Crangle.

Lindsay Lambert provided a practical talk with tips on how to repair and restore mechanical slides, as well as some information on how he has made new types of mechanical slides to use in his shows. Among the home-made slides that he showed were some trick pictures taken from books, as well as an eidotrope that makes use of an old screen from a microwave oven to produce geometric patterns on the screen when two pieces of the screen are rotated in opposite directions.



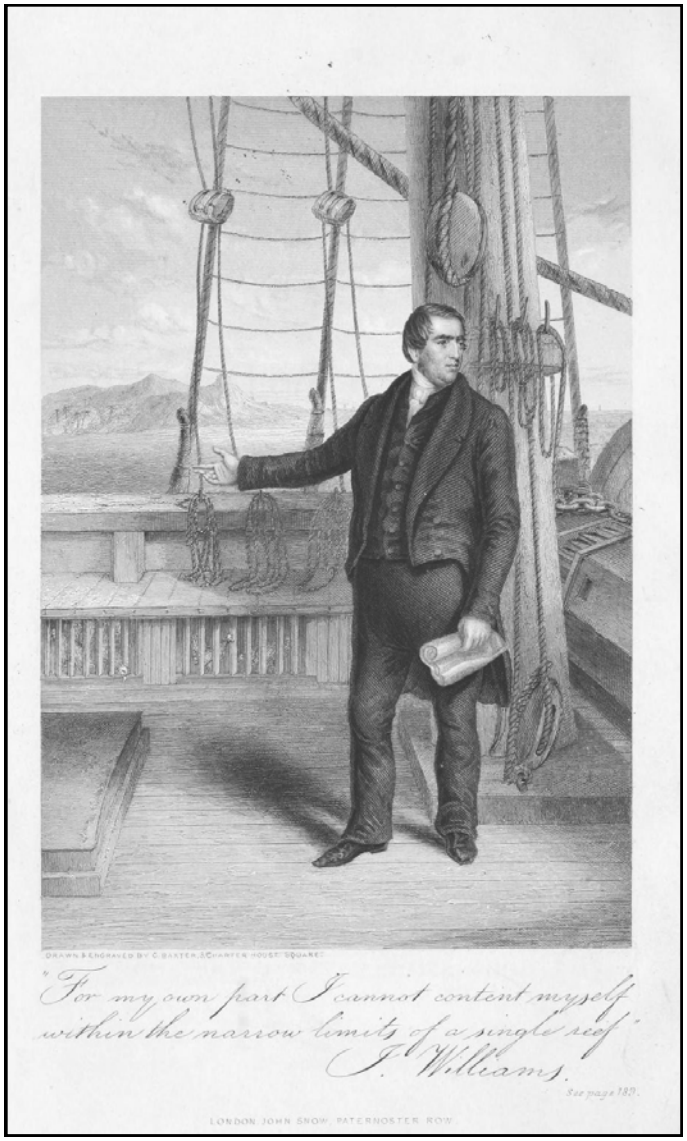
Lindsay Lambert demonstrating a homemade eidotrope slide. Photo by John Potter.

The final presentation of the afternoon before the convention dinner was given by Kevin Wombold, a visitor to the society from Dayton, Ohio, who showed a selection of slides from a batch of more than 2000 found in an old barn. These originally were from the National Cash Register Company in Dayton, which has a collection of 67,000 slides, including photos relating to worker safety and more entertaining subjects, such as illustrated song slides.

INDIANA
MAGIC LANTERN SOCIETY OF THE U.S.A AND CANADA
A 19TH CENTURY MULTIMEDIA EXTRAVAGANZA
& MAGIC LANTERN SPECTACULAR

On Friday night, following the convention dinner at a local restaurant, the group walked to the Buskirk-Chumley Theater a few blocks from the convention center for a wonderfully varied Magic Lantern Spectacular. No written description can do justice to this night of entertainment, which played to a packed house of both Magic Lantern Society members and the general public. I will only mention some of the highlights here. The show began with Terry Borton and The American Magic-Lantern Theater presenting a new show of Joseph Boggs Beale slides illustrating well-known American poems. Lindsay Lambert followed this with a presentation of new mechanical slides and a musical presentation of the dancing choreutoscope. "Professor Optix" (Larry Rakow) then presented a melodramatic reading of "Dan Dabberton's Dream," an illustrated temperance drama. The group was then treated to a presentation of the short silent film, "La Lanterne Magique," by George Méliès, which features a group of clowns assembling a gigantic magic lantern, out of which dancing girls and others emerge. Music was provided by Philip Carli. Gart Westerhout, who grew up in Maryland, sings like an Irishman, and directs a musical theater group in Japan, provided more vivid entertainment with a medley of illustrated Irish songs. This was followed by "Professor" Stromboli giving a formal lecture on the latest 19th century discoveries in science and Brenda Weber giving a recitation of "Schmidt Brothers and the Fatal Sausage Machine." The evening finished with a wonderful "Serpentine Dance," in homage to Loie Fuller, presented by Karin Bienek and Ludwig Maria Vogl of the theater company "Illuminago" from Germany. Altogether, this was one of the most successful entertainment shows at any of our conventions.

The Saturday sessions of the convention turned out to be something of a research marathon, with a varied and interesting program, including many talks given by first-time presenters at our convention. Stephen Bottomore, an independent scholar who divides his time between Thailand and the United Kingdom, kicked off the morning with an interesting talk on "Missionaries and the Magic Lantern." He has attempted to determine when the magic lantern first was used by missionaries in their work. A number of missionary societies were established in the late 18th century, but so far, the first record of a missionary using a magic lantern was the Rev. John Williams in Samoa in the 1830s.


"For my own part I cannot content myself within the narrow limits of a single reef"
J. Williams.
LONDON JOHN SNOW PATERNOSTER ROW

Rev. John Williams, perhaps the first British missionary to make use of the magic lantern. From: Ebenezer Prout, *Memoirs of the Life of the Rev. John Williams, Missionary to Polynesia* (London: John Snow, 1843). Picture courtesy of Stephen Bottomore.

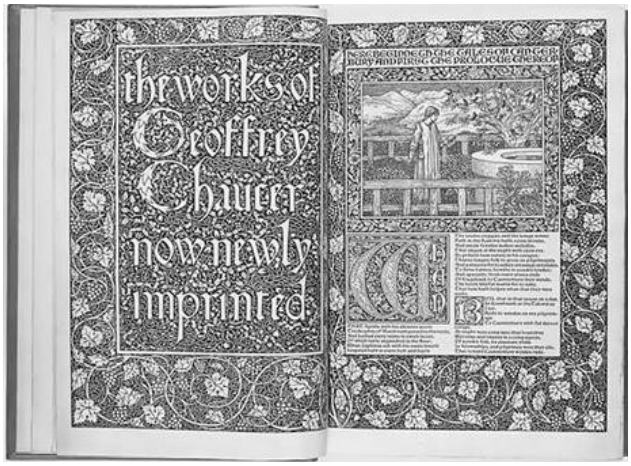
Another famous missionary who wrote about using a magic lantern in his journals was David Livingstone, the African explorer. Probably there were hundreds of missionaries from England and the United States who had used magic lanterns by the end of the 19th century. Naturally the slides shown by missionaries had a heavy religious content, with many scenes from the Bible or from book such as *Pilgrim's Progress*. Often non-religious slides, including comic slides and chromatropes, were included in programs as a way to attract a crowd. Missionaries adopted the magic lantern as a highly effective way of reaching potential converts through visual media, even when the audience could not speak English. Missionaries also used lantern slides to document and advertise their work to congregations in their home countries, partly as way to raise money for their work.

Next on the program was Yoriko Iwata, Professor of British Culture at Chukyo University in Japan. She discussed "Lantern Reading Competitions and How People Understood Lantern Lectures." She focused her talk on magic lantern reading competitions in the *Primrose League Gazette*, published by an organization founded in the 1880s to promote conservative political views. She provided a handout showing examples of such competitions described in the newspaper.

Ted Hovet, Professor of English and Film Studies at Western Kentucky University, compared the traditional shapes of projected images on a screen in magic lantern and early movie projection in his talk, "From Circle to Oblong: The Changing Shape of Lantern Display in the Late Victorian Era." His thesis is that in the late 19th century, various kinds of image displays converged on a rectangular shape. In general, the default shape for projected magic lantern images was circular, partly because the configuration of lenses in a magic lantern often left the edges of a rectangular picture out of focus. Nevertheless, slide makers had great latitude masking slides to produce circular, oblong, or rectangular images, and handbooks of magic lantern practice discussed the effect of mask shape on the pictorial quality of the image. By the 1880s, these handbooks were beginning to discourage the use of multiple mask shapes in favor of a standard rectangular shape. The same trend is evident in photos published in photographic journals. This eventually carried over to the movies, with magic lantern images being the standard for comparison with projected moving images.

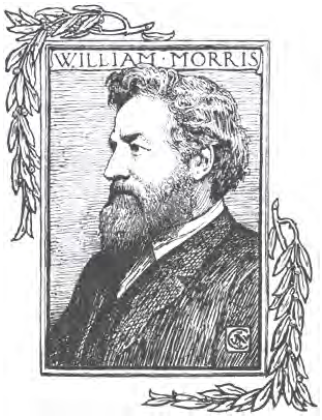
Early poster of Edison's motion picture projector, showing a rectangular image set off by a golden frame, which actually would not have been in a theater.

In the next presentation, John Plotz, Professor of English at Brandeis University, spoke on "This New-Old Industry: Lantern-Lectures, Morris, and the Founding of Kelmscott." He described a lecture given by the English engraver and printer Emery Walker in 1888 to the Arts and Craft Society. The lecture included many lantern slides of images from early printed books, showing both illustrations and type fonts, as well as illuminated manuscripts. This lecture greatly influenced Morris and his developing interest in producing fine quality books using ancient type fonts. The lecture also showed Medieval type faces blown up to enormous size on the screen, and this influenced Morris in his use of photography to design new type fonts. In the 1890s, Morris also began using lantern slides in his own lectures on illustrated books.



Above: *The Works of Geoffrey Chaucer*, printed by William Morris at the Kelmscott Press, 1896.

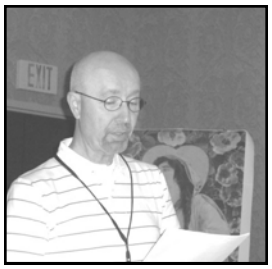
Right: Engraved portrait of William Morris.



Larry Rakow continued the book theme with an informative and entertaining talk on "Lantern Slides and Moveable Books." Larry, who collects magic lanterns and slides and collects and sells antique children's books, explored the similarities between moving lantern slides and moveable books. He emphasized the importance of chromolithography for both illustrated children's books and toy magic lantern slides. Moveable books make use of many of the same techniques as moving lantern slides—dissolving pictures, rotating pictures, movement of sections of pictures, etc. Larry showed many beautiful pictures of all sorts of moveable books, both antique and modern, that are reminiscent of moving lantern slides.

Larry Rakow delivering his entertaining and informative talk on lantern slides and moveable books. Photo by K. D. Wells.

The next two presentations focused on the use of lantern slides in movie theaters. Gart Westerhout, Associate Professsor of English at Kinjo University and director of a musical theater in Japan, spoke about "Lantern Song-Slides and Song Postcards." Many of the firms that produced song slides for the magic lantern also used the same images in song postcards, which came in sets with lyrics for songs printed on the pictures. The British firm of Bamforth, well-known for its live-model slides, produced over 600 sets of song postcards. If individuals lacked a magic lantern, song postcards could be projected using a postcard projector, and Gart showed an advertisement for a Mirroscope to be used to project song postcards. He also showed many examples of the same images being used in both slides and postcards.



Left: Gart Westerhout talking about song slides and song postcards. **Right:** Galen Wilkes describing the types of lantern slides used in nickelodeon theaters. Photos by K. D. Wells.

Galen Wilkes, a composer and historian of ragtime music, described coming attraction slides and other types of slides shown in nickelodeon theaters. These were used for many purposes: advertising products available from local merchants, announcements of coming attractions, and instructions to the audience on how to behave ("no spitting allowed"). Many companies marketed lantern slides for use

in movie theaters, and the use of slides interspersed with films was facilitated by the use of projectors designed for dual use for lantern slide and movie projection.

Movie theater lantern slide making fun of the enormous and elaborately decorated hats worn by women in the early years of the 20th century. Photo courtesy of Galen Wilkes.

The final research talk of the day was given by Suzanne Wray, who has done extensive research on panoramas and has a related interest in magic lanterns. Her talk on "Diorama Practices of Robert Winter and Mark R. Harrison" updated a talk given at an earlier convention on Winter's traveling shows, with information drawn largely from newspaper announcements. These two men presented "Chemical Dioramas" at approximately the same period. The term derived from the name given to early Daguerreotypes, which were called "chemical pictures." Their shows included features such as scenes of cathedral interiors during the day and at night. These exhibitions of painted dioramas were largely a pre-Civil War phenomenon and were especially popular in the 1840s.

Suzanne Wray presenting her talk on chemical dioramas. Photo by John Potter.

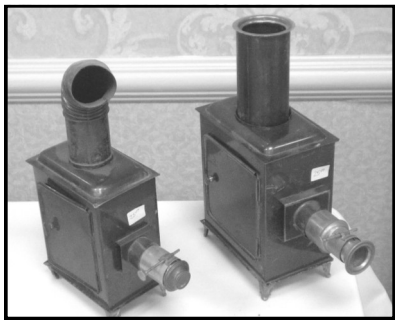
On Sunday morning, the final presentation was given by Terry Borton, who shared with the audience his "Keys to Successful Showmanship." His talk revealed a surprisingly long list of details that must be attended to in giving a professional performance, from the strength of the table used to support the biunial magic lantern, the design of boxes used to house the slides and place them within easy reach, where to put the script and how to illuminate it, and the need to secure electrical cords with tape to prevent people from tripping over them and dragging the valuable lantern onto the floor. Naturally the contents of each show, the script to be read, and the music to be played all have to be carefully planned in advance with an eye toward the type of audience that is expected. Terry's many years of experience giving lantern shows were evident in his presentation.

Following Terry's presentation, the society proceeded with its business meeting, which included presentations of awards for presentations. The Leora Wood Wells Research Award went to Richard Crangle for his talk on English pubs. The Joe Koch Historical Award went to Kentwood Wells for his talk on George Reed Cromwell. The Honorable Damer E. Waddington Red Cabbage Award went to Larry Rakow for his talk on lantern slides and moveable books. Finally, a special People's Choice/Best in Show Award went to Margaret Bergh for her wonderful Saturday evening song slide entertainment, "Picture the Songs." See p. 10 for the complete summary of the business meeting.

Award presentations at the business meeting. Upper left: Richard Crangle receiving the Leora Wood Wells Research Award from Betty Peabody. Upper right: Kentwood Wells receiving the Joe Koch Historical Award. Lower left: Larry Rakow receiving the Damer E. Waddington Red Cabbage Award, including a trophy and a certificate. Lower right: Margaret Bergh thanking the society for her special "Best in Show" Award. Photos by John Potter.

As with all of our conventions, the meeting concluded with an auction of all manner of magic-lantern related material, presided over by the dynamic duo auctioneers, Dick Balzer and Larry Rakow. The auctioneers did their best to get items bid up to high prices, since a small percentage of the proceeds go to the Society, but some bidders did manage to walk away with some bargains. Great fun was had by all.

Left: New society President Debbie Borton presiding over the business meeting. **Right:** the dynamic auctioneer duo of Larry Rakow and Dick Balzer. Photos by K. D. Wells.



Upper left: Potential customers look over lantern slides for sale at the Borton table. **Upper right:** Past President Sharon Koch carefully examines one of Tom Rall's thousands of photographic slides at the sales table. **Lower left:** Two toy magic lanterns on sale at Ed Lennert's sales table. **Lower right:** Yoriko Iwata studies a stereoview at the sales table. Photos by K. D. Wells and Sharon Koch.

Results of the 2010 Convention Auction

Dissolve set; day/night waterway	$32
Lever slide; monkey roasting cat	$45
8 patriotic slides	$52
Song slide; "Will the Roses Bloom in Heaven?"	$25
Slide; Spirit of '76	$10
Mechanical slide; eclipse of sun	reserve
Slide; Good Evening	$10
Magic Lantern T-shirt	$15
Servants of Light	$55
Early society newsletters	$15
Early newsletters of ML Society in Britain	$15
Praxinoscope kit	$13
Dates and Sources	$50
Archaeology of the Cinema	$22
Generic sales slide	$10
Advertising slide	$10
Civil War Stereopticon broadside	$55
Red Riding Hood flicker book	$15
Film strip projector w/ 4 films	$125
4 lantern slide rubber stamps	$25
*The Good Old Days: They Were Terrible**	$18
*Very Special People**	$20
3 books on Victoriana*	$15
4 books on Victoriana*	$25
J. B. Beale original lantern slide drawing	$175
Slide binder in box	$30
Prof. Nettz broadside	$35
Lantern slide coloring outfit	$35
"A Drunkard" slide set (6 slides)	$20
Censorius, morally improving slide	$40
Slip slide; Indian and preacher	$65
Polytechnic-type huge lantern slide	$110
Conklin Entertainment Co. broadside	$100
Lot of chromotropes & parts	$230
Magic lantern T-shirt	$17
Howard Chandler Christy illus. slides with book	$50
Lot of slip and lever slides	$250
Lot of 14 effect slides	$100
DeWitt Wheeler song slides "The Girl I Loved Way Out in Indiana"	$190
DeWitt Wheeler song slides "Way Down in Old Indiana"	$220
"Rock of Ages" slide set	$160
Story set, "In the Mouse's House"	$70
Acrobat double slip slide	$120
Knife juggler slip slide	$50
Chromotrope	$130
Metal-framed slip slide, "Cook with basket"	$20
Metal-framed slip slide, "Boy with Geese"	$25
Large lot of children's slides	$25
Box of German children's slides	$15
19 children's slides	$15
Box of children's slides	$15
Large children's slides	$2
21 children's slides	$10
Wonders of the Stereoscope	$20
Children's slides	$12
1 huge children's slide	$5
18 archival prints of 1840's astronomy slides	$35
Lot of 7 wood mounted slides	$30
7 boxes for lantern slides	$50
7 boxes for lantern slides	$50
Lantern show exhibition ticket	$25

*all proceeds to the Magic Lantern Society of U. S. and Canada

Magic Lantern Society of the United States and Canada
Business Meeting
2010 Convention, Bloomington, IN
Sunday, May 23, 2010, Bloomington Convention Center

The following notes are provided by the Secretary-Treasurer to inform those members of the Society who were unable to attend the convention about the discussion points that took place.

Introduction

John Davidson, in fine voice, treated the attendees to a wonderful acappella rendition of "the infernal machine" in a glorious tribute to Brenda Weber's stirring recitation of the "*Schmidt Brothers and the Fatal Sausage Machine*" from Friday evening's Grand Optical Show.

Call to Order – Larry Cederblom

Vice-president Larry Cederblom called the meeting to order at 10:05 am.

Larry thanked the convention hosts, David Francis and Joss Marsh, for all their great efforts for organizing this fine convention.

The staff and administration of the University of Indiana and the Lilly Library were thanked for their significant contributions to this convention.

Best wishes were expressed to Dick Moore and his wife Sara, with hopes they are on the road to recovery. Dick's welcome letter is included in everyone's registration folder.

Officer Elections 2010-2012

Past-president Sharon Koch announced the results of the officer election. Election results were unanimous.

President: Debbie Borton

Vice-president: Larry Cederblom

Secretary-Treasurer: Ron Easterday

Convention Photos: Sharon noted she is preparing a photo scrapbook of conventions and asked that members send photos of past conventions to her. Especially welcome are photos with members that are no longer with us.

President Remarks – Debbie Borton

Debbie thanked the membership for the confidence expressed in her as the new president, and noted she considers the role as interim for the next two years. She expressed her best wishes to Dick Moore and Sara.

Vice-president Remarks – Larry Cederblom

Display Posters: Larry noted display poster graphics are available for members giving shows or displays – see Larry or Ron for information. The northwest group has found displays usefully in attracting interest in the Society and in collecting local magic lantern history. "What is a Magic Lantern" handouts are also available and should be distributed at each public event. Children's slide show/ coloring activities have proved very popular - they take minimal preparation; see Larry for details.

Webpage: In May there were 440 visits to the Society website with an average duration of 0-30 seconds. Larry is working on adding content as time permits and content is provided by members.

E-publication: A monthly email newsletter for members was started this year by Larry. Images and stories about your current shows/activities are welcome. Images may be emailed on .jpg format or mailed, and Larry will scan.

Secretary Report – Ron Easterday

2008 Business Meeting: A summary of the 2008 convention meeting notes was presented. The complete notes were issued to all members in the Gazette in 2008. There were no comments or corrections.

2010 Directory: The 2010 directory with members of record as of April 1, 2010 has been mailed to all members. Member dues have been timelier; the separate mailing for directory information/dues has added postage expense but achieves good results.

Membership Status

2010: 130 total; 117 renewed; 13 new.

2009: 131 total; 121 renewed; 10 new.

2008: 139 total; 128 renewed; 11 new.

Highest membership was in 2001: 142 total.

Membership in 1995 when Ron joined the Society: 79.

New Member Support: As the membership includes many new members each year, it is important to meet the needs of new members. The new E-publication should help maintain contact and keep members posted as to current happenings.

Electronic Copies of the *Bulletin* and *Gazette*/Index

All of the prior *ML Bulletin*, *Magic Lantern Bulletin*, and *Magic Lantern Gazettes* have now been scanned and are available electronically; contact Ron for details. Kentwood has provided to Ron electronic copies of all *Gazettes* since he has been editor.

The Title/Author index, which is currently in two parts, will be updated by the end of this year to include the entire first 30 years of the Society, 1979-2009, in one document. A brave sole is still needed to someday prepare a Subject index.

Ron thanked his wife Dorothy, for her great assistance with the secretary-treasurer duties.

Treasurer Report –Ron Easterday

Available Funds:

October 31, 2008: $ 7,290 total, $ 6,189 operating, $1,101 research fund

October 31, 2009: $ 8,317 total, $ 7,213 operating, $1,104 research fund

All funds are held in a traditional checking/savings account at Bank of America.

The Society is solvent, with dues exceeding expenses. The Secretary/Treasurer does not recommend an increase in dues at this time.

***Gazette* Report – Kentwood Wells**

Gazette Editor Kentwood Wells reported that the *Gazette* continues with four color pages and typically runs 24 pages total. Printing cost through the University of Connecticut document production department is quite reasonable; however postage for mailing continues to increase.

Spring 2010 Issue: Issue has been printed and will be mailed when Kentwood returns from this convention. All the articles in this issue were written by Kentwood due to a lack of submissions.

Call for Articles: All substantive articles are welcome, footnotes are not required. It is encouraged that academic articles be submitted in a summary version for the *Gazette* while research is in process. Society members may then contribute with research suggestions/information that could be helpful to the author, and this avoids copy write issues of publishing a completed paper.

Articles of varying length are welcome; the number of black/white pages is flexible.

Steve Bottomore expressed his thanks for the great job Kentwood is doing with the *Gazette*.

Take the Pledge: In response to a call by Terry Borton, nine attendees pledged to submit articles to Kentwood.

Research Committee Report – Terry Borton

Terry Borton noted there has been a significant increase in scholarly research regarding the magic lantern.

The research award funds that were collected in 2006 remain available; no solicitation for papers has been issued since the last convention.

By-Law Committee Report –Ralph Shape

The By-law committee of Ralph Shape, Pat Fink, and Mike Koch has made good progress with proposed by-law revisions to simplify language and bring the by-laws in-compliance with federal IRS requirements, should the Society chose to become a 501(c)(3) federally registered non-profit.

Since the By-law Committee was formed at the last convention, no member comments have been received. Proposed revisions are ready to send to the officers and for legal review by Mike Koch.

Examples of Changes: Proposed revisions address the role of the past-president in the officer nominations/election process and how to resolve a tie in election results. The dues dollar amounts will be removed so that a change in dues does not require a change to the By-laws. Dissolution of the Society would result in any remaining funds being donated to a 501(c)(3) charity rather than dispersed to the remaining members.

Member Voting: After review by the officers and final revisions, members can expect a mailing and request for approval prior to the next convention.

New Business

Convention Location/Content

Steve Barnes offered to host a convention in New Orleans. Considerations would be timing – avoiding the hot summer, fall hurricane season, and spring festivals. Best times would be the first two weeks in June or in mid-October. Steve noted the historical French Quarter is intact and he anticipates the convention in a hotel in that area, with many historical sites within walking distance.

Shapes/Halls offered to host a convention in the Phoenix area. Considerations as to timing would be similar to New Orleans – April or May would be best. Sue Hall noted 2012 or 2014 are equally available.

Ralph Shape advised there is a third option, Tacoma, Washington, which has experienced re-vitalization in its historic area.

After discussion, it was agreed 2012 Convention will be in Tacoma, WA and 2014 will be in New Orleans. New Orleans will be re-confirmed in 2012, subject to Steve and Sandy still willing and able.

University Connections: Dick Balzer noted that connections with a local University have proven very valuable in promoting and providing content for conventions, and encouraged that this practice be continued.

Program Committee: Debbie Borton proposed a program committee for 2012 consisting of Joss Marsh, Bob Hall, Dick Balzer, and herself. A convention theme will be established early to assist with program development.

Sue Hall noted that while many of the convention presentations could be viewed via a "virtual" web-based conference with no direct personnel interaction, there are numerous advantages to a live conference. The experience of the Friday evening Grand Optical Show simply could not be possible over the web.

Sue noted the Society is doing well in meeting the goals of the first three Purposes of the Society as stated in the Bylaws, but that we must not forget Purpose number four "to promote the exhibition and shows of Magic Lantern equipment, Magic Lantern Slides, and the known methods of use in as historically accurate a manner as possible."

Presentations with primary source material should be encouraged. Other forms of presentations must be balanced with primary source material.

Joss Marsh agreed, and noted at this convention the Society presentations bested the scholars. Balance is needed between scholarly research and period showmanship/ entertainment.

Susan Rakow commented that perhaps some members feel intimidated by the high level of scholarly research and encouraged members to send in Gazette articles and ideas for presentations *in their own voice* - editing and further assistance can follow.

Several comments were made that this convention was most enjoyable, with a mix of research presentations and entertainment.

Lindsay Lambert noted that he has personally received comments that the availability of materials for shows may be limiting new, younger members to participate – the availability and cost of mechanical slides, for instance, is limited and costly. Perhaps if various members specialized in reproduction of parts, this would help fill the void.

Recap of Thursdays Digitalization Seminar – Richard Crangle:

Rob Ray, Head of Special Collections and University Archives in the Library at San Diego State University, presented the tools used to organize and illustrate the Peabody Collection. Templates have been developed by SDSU and could be made available to the Society.

Jenn Riley, project manager and specialist in Metadata for the Digital Libraries Program of Indiana University, discussed the approach taken at IU and possible funding sources. IU is hoping to raise funds to digitize the David Francis Collection.

Richard Crangle commented that he views digitalization and the availability of materials on the web is an extra resource, rendering materials more available for research without travel, but in no way replaces the live experience. Discussion points at the seminar included: (1) what is the purpose of a digital collection, (2) does this practice add or subtract from the value of the original source material, (3) private collections vs. public collections, and (4) how should materials be shared with future generations – possible conflicts between preservation and sharing.

Julie Hardesty, specialist in User Interface Design within the Digital Library Program of Indiana University, has a sign-up sheet. If you are interested in being contacted to discuss your opinion on digitization, sign up and she will contact you.

Further Discussion: Debbie Borton recommend that time be set aside at the next convention to continue this topic.

Award Presentations – Betty Peabody

Betty commented that there were many wonderful presentations this Convention and voting was very close. There were multiple ties for second place in every category. As always, comments were most helpful.

Leora Wood Wells Memorial Research Award: Richard Crangle "*The Temperance lantern in South-East England & Internet Research Resources*", with comments of "I want to go on a pub crawl".

Joe Koch Memorial Historical Award: Kentwood Wells "*George Reed Cromwell: America's Most Famous Forgotten Magic Lantern Lecturer*", with comments of "original research", "humorous", and "publish soon".

Honorable Damer E. Waddington Red Cabbage Award: Larry Rakow "*Lantern Slides and Movable Books*", with comments of "informative", "entertaining", "original", and "boom". In addition to the Red Cabbage Award, Terry Borton presented Larry with a large candy locomotive.

People's Choice/Best of Show: Betty presented a special award to the woman "who keeps songs in her heart", Margaret Bergh, for the Saturday evening presentation of "*Picture the Songs*". Margaret thanked all the wonderful performers that were part of the show and those that helped prepare the slide presentation – she could not have done it without them. She noted that interest in song slides is high – in the last couple of years she is aware of three PhD dissertations on song slides and new information keeps coming to light.

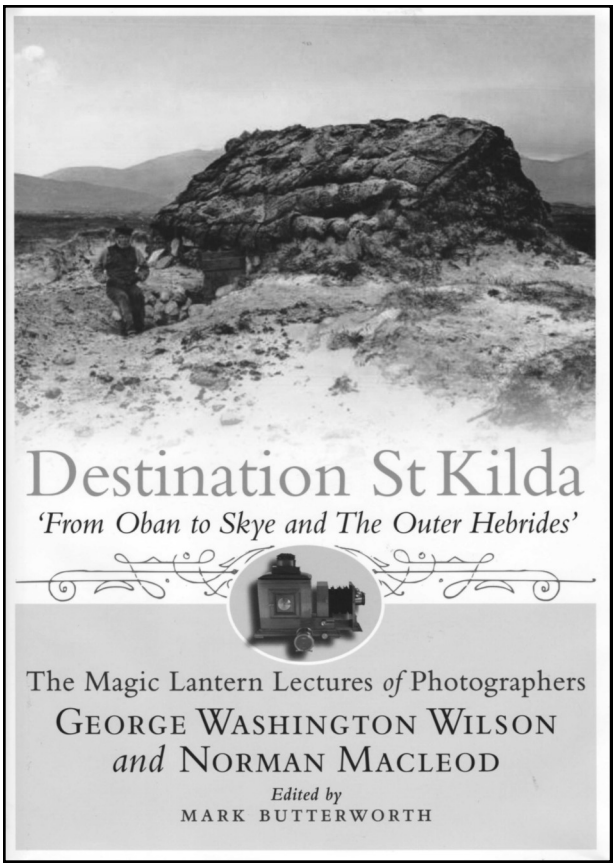
Closing Remarks

Joss Marsh thanked the University of Indiana for all their assistance and use of facilities for convention events. Tom Rall suggested, and all agreed, the Society will prepare a thank-you letter to the president of IU for their support.

Adjournment

The meeting was adjourned at 11:40 am.

Susan Rakow, Larry Rakow, and Dick Balzer appear to be captivated by new media while waiting for the "old medium" evening magic lantern show to begin. Photo by Terry Borton.



Mark Butterworth. 2010. *Destination St. Kilda: 'From Oban to Skye and The Outer Hebrides.'* The Island Book Trust, Isle of Lewis, UK. Available from an Amazon-associated dealer for about $31.00.—Mark Butterworth, a member of our society and the Magic Lantern Society in the U. K., has produced a wonderful book that will be a fine addition to the library of any magic lantern collector or scholar. The book is based on a hand-colored set of lantern slides depicting the Western Isles of Scotland. Mark acquired the slides in 2004, along with the original script of the lecture in which they were used. The photos are from the firm of George Washington Wilson, one of Scotland's most accomplished lantern slide manufacturers, with photos taken in 1885 by Wilson and Norman MacLeod. The book includes an introduction that outlines the history of the Wilson lantern slide firm, as well as an appendix on "The Origins and Development of the Magic Lantern." Most of the book consists of very fine reproductions of the hand-colored slides, one to a page, with accompanying text from the original lecture. These are some of the finest colored landscape lantern slides I have seen, with subtle coloring that rivals the earliest true color photos. They provide a wonderful picture of Scottish island life in the late 19th century. The large format of the book allows the slides to be reproduced with a picture area about double that of the original lantern slides. A gem for any magic lantern collection.—**The Editor**.

The Magic Lantern Meets the Wizard of Oz

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It was a hard request to turn down. Back in September of 2009, I responded to an email that was forwarded to me by Kent Wells. Joseph Rubin, Executive Director of the Canton (OH) Comic Opera Company was planning to stage the 1903 Broadway production of *The Wizard of Oz* and had run across descriptions of magic lantern special effects that were used in the original musical play. He needed both a lantern and a description of the slides that were used to create the tornado (actually, cyclone) and snowstorm noted in the libretto.

I replied with a brief email that read, in part:

> The snow effect is a standard magic lantern slide consisting of a pierced cloth curtain that moves between two rollers and looks like falling snow. The cyclone is a bit more difficult to pinpoint, but my guess is that it was a form of chromotrope, a kaleidoscopic-like effect that exists in hundreds of variations. Two pieces of glass bearing identical, often swirling, patterns that revolve in opposite directions.
>
> I'm a member of the Magic Lantern Society, live in Cleveland Heights, and have been performing an authentic re-creation of an evening of Victorian entertainment called "The Professor Optix Magic Lantern Show" for more than twenty-five years. If I can supply additional information or be of any help, please let me know...

Many months went by, but in late April I heard from Mr. Rubin once again:

> I'm emailing as we have come to somewhat of a standstill in regards to our magic lantern effects for THE WIZARD OF OZ. We have been unable to find a suitable machine in our price range to purchase on eBay. I was wondering whether you might be willing to help out with your equipment and expertise for our production? We are only doing one performance on July 10th at the Canton Palace Theatre and would only need you for 2 rehearsals on July 7th and 8th. Our production is going to be a very big event, we already have sold tickets to WIZARD OF OZ enthusiasts from all over the country.

As an antiquarian children's book dealer, magic lantern collector/showman, and theater buff, I had no choice! I turned down a small honorarium (this was an all-volunteer company), accepted the kind offer of several free seats, and jumped in with both feet. My first challenge was to locate both a chromotrope that evoked a cyclone-like feel and a snow slide. Easier said than done. I made a brief announcement at the Magic Lantern Convention in Bloomington and followed it up with an email to select members of the Society who have extensive holdings of lantern slides. Unfortunately, the American-made, somewhat dour, Macintosh biunial lantern that I employ has slightly smaller than usual closed gates and will not accommodate the bulkier, somewhat oversized slides that easily fit in the mahogany and brass British lanterns that several members use.

Every member that I contacted responded, but few had slides that met my description or needed dimensions. Finally, Dick Balzer sent a slipping slide of a cyclone at sea, a stationary lightning slide and an authentic snow slide that actually fit my projector. Unfortunately, the curtain of the snow slide was tattered and torn in two. With Dick's permission, I disassembled the slide, cut away the torn portion and carefully glued the two halves together. Wonderful…a perfectly functional snow slide! As inspirational as the other two slides were, I was determined to find a chromotrope-based cyclone slide rather than a simple literal illustration of the storm (even one that moved from left to right, as Dick's did).

I have several chromotropes in my own collection, but each of them was just too colorful and downright pretty to conjure up feelings of a dangerous whirlwind. What to do? Once again, Mr. Rubin came to the rescue:

> I have been talking to an animator friend of mine and she said such an effect could be reproduced by a phenakistoscope on acetate. She is willing to create the phenakistoscopes if those will work on your equipment. Reviews of the original production indicated that the cyclone slides showed Dorothy, her pet cow Imogene, her farm house and all kinds of people, buildings and animals flying in the air. The effect is projected on a scrim [a special fabric that can be illuminated from the front or back to produce special optical effects in a theater production].

Though I have a projecting phenakistoscope in my own collection, I doubted that this rare and rather elaborate piece of Victorian technology was really what was used to create the cyclone effect in the 1903 production. Regardless, it wouldn't be possible, I thought, for even a talented animator to create one that would work with a modern production. Instead, I contacted Joseph Rubin's animator friend, Cordelia Siporin of NYU, and suggested that she create a four-panel 2-1/2 x 12" slide that would fit in a 4 x 7" wooden guide/frame that was originally created to accommodate children's strip slides in professional lanterns (Fig. 1). Each of the panels would depict one of the characters noted in Mr. Rubin's description: Dorothy, Imogene, and so on. Using my biunial lantern, I could superimpose them over a swirling chromotrope/cyclone image.

Still, the cyclone was a sticking point. Eventually, I located a long-forgotten chromotrope with interchangeable kaleidoscopic images, each pair of which could be removed by slipping off the circular copper retaining rings that held them in place. If Cordelia could create an original set of images on glass or acetate that would evoke the cyclone, we'd be in business. Shortly after I had sent her the slide and some general suggestions I received another email:

> I opened and examined the rotating kaleidoscopic slide frame today--and it is one of the most beautiful objects I have ever seen!!! I want one!!! I'm sure they're ridiculously expensive. But it was insanely beautiful, charming, and downright magical. What a wonderful, beautiful piece.
>
> Now, regarding the cyclone effect, I'm sure I can rig something, it seems like a fairly straightforward kind of effect, but there's a slight issue with the type of motion pattern being recognizable as a cyclone. The issue is that the image rotates on a circular axis. So, unless we're seeing the cyclone from a bird's eye view, as a weather satellite might see a hurricane from above, the effect might be a little awkward. Instinctively, I want to portray the cyclone in profile, as it appears in all the Baum book illustrations and the 1939 MGM movie. But with the particular kind of slide effect we're working with, that will probably not wind up looking very good. I could, of course combine the two, but having drawn out all three options, I feel like the birds-eye-view is really the best option if we are to stick with the kaleidoscope effect. I have attached rough sketches, of all three of the options as I envision them. What do you think?
>
> Three images were attached to the email and I strongly agreed with her interpretation: better an impressionistic cyclone (Fig. 4) than a literal one (Fig. 2 or 3)

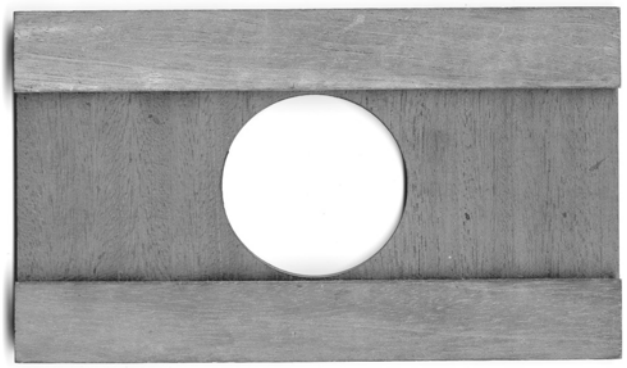

Fig. 1. Wooden guide/frame created to accommodate children's slides in a professional lantern.

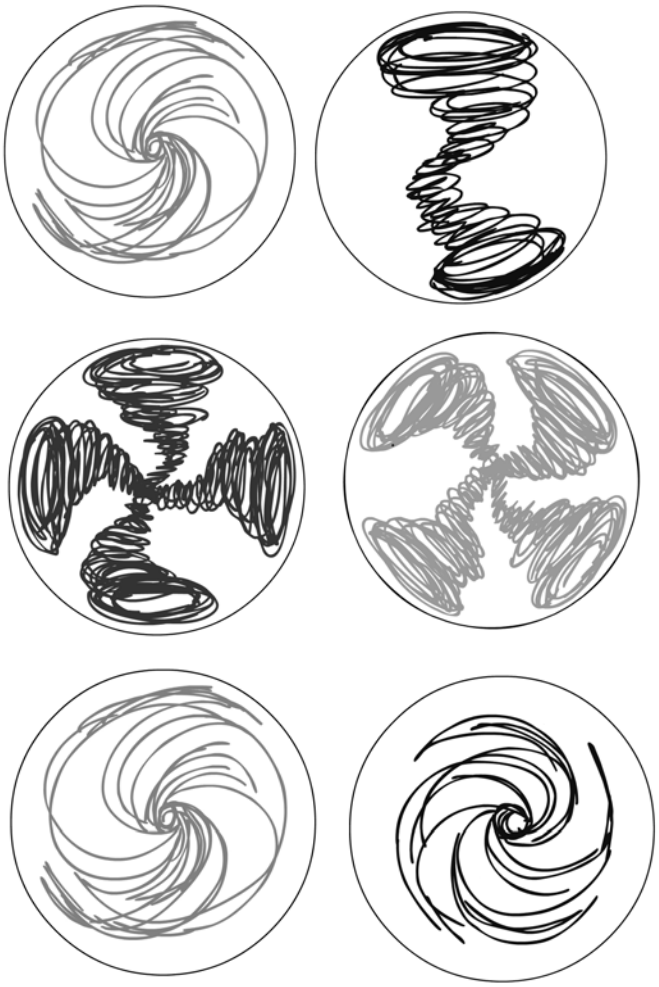

Fig. 2 (top), Fig. 3 (middle), and Fig. 4 (bottom). Various hand-drawn designs to represent cyclones to be projected.

While Cordelia was working on the slides, I traveled to Canton and met with Joseph Rubin to determine where the lantern would be placed during the performance. Joseph's original idea…in the front of the balcony…was quickly eliminated once he saw how large the biunial was and how precarious the perch would be. Moving downstairs to the back of the theater proved more advantageous; the lighting board that controlled everything on stage was already positioned there and things could be shifted slightly to make room for the lantern. A quick test with a spare slide proved that the lantern could focus and the slide be illuminated from that distance. We wouldn't meet again until the dress rehearsals on July 7 and 8, just days before the performance, but Joseph sent along mp3 files so I could listen to the musical introductions and learn my cues.

Readers familiar with L. Frank Baum's original *Wizard of Oz* or the famous Judy Garland musical of the same name might have been a bit confused by my earlier allusion to Dorothy and her pet cow, Imogene, who wind up in the land of Oz. Where's Toto?

Baum's original comic opera based on his famous book stuck closely to the classic's themes and characters. Early on, W.W. Denslow, the book's illustrator (and co-owner of the copyright) was commissioned to design the sets and costumes. But the closer the show got to its Broadway opening, the more the producers and other financial supporters changed the script, trashed the storyline, and inserted new songs into the "spectacular." Though it bore little resemblance to Baum's original fable, *The Wizard of Oz* opened in Chicago in 1902 and…with additional changes…premiered on Broadway in 1903 to rave reviews. It became the most successful production ever seen on the Great White Way to that point and touring companies traversed the country for the next eight years introducing the public to characters such as The Lady Lunatic, an anarchist bomb-thrower, and a Wizard of Oz who performs cheesy magic tricks on stage. As David L. Greene and Dick Martin declare in *The Oz Scrapbook* (Random House, 1977):

> This extraordinary plot was primarily a vehicle for irrelevant topical songs, which were interpolated throughout the musical's long run; displays of chorus girls in tights; wisecracks; the high jinks of the Scarecrow and the Tin Man; and marvelous visual effects. It was, in fact, typical of what was called an extravaganza.

Much of the operetta's success was credited to the comedy team of David Montgomery (The Tin Man) and Fred Stone (the Scarecrow) (Fig. 5) whose antics on stage included introducing the show's best-remembered number, *Hoorah for Baffin Bay*, and singing a silly song about the wonders of football, in which the ball appears to be the Scarecrow's head. But I digress…

Fig. 5. The comedy team of David Montgomery (The Tin Man) and Fred Stone (the Scarecrow) in the stage production of *The Wizard of Oz*.

As the dress rehearsals approached, I had yet to receive the slides from Cordelia and had begun to worry that the Cyclone would disappear from the weather charts when I received a call from John Davidson. John lives on the other side of Cleveland in a 19th century home filled with multiple collections mirroring John's eclectic interests. He had worked with some friends to devise a series of slides that captured the terror of an approaching storm: two hand-painted cyclones (Fig. 6) , one larger than the other, in water tank slides that could be augmented with drops of colored ink. Additionally, John devised an 8" circular piece of wavy glass attached to a 3-foot metal rod, counterbalanced with a weight at one end, that could be revolved in front of a projector's lens, creating a swirling effect.

By the time of the first dress rehearsal I had a repaired snowstorm slide, a lightning slide, two hand-created cyclone slides, and a swirly-twirly glass contraption in hand and the promise of a cyclonic chromotrope and slipping strip slide featuring Wizard of Oz characters on the way. All this, mind you, for a total of 90 seconds of magic lantern effects in a play that lasted three-and-a-half hours—an embarrassment of riches! During the first rehearsal, I used all of John Davidson's slides plus Dick Balzer's lightning slide to great effect, but it simply went on too long. Try dissolving from one cyclone to the next

Fig. 6. Hand-painted cyclone slide.

with the addition of lightning flashes, swirling clouds, and ink effects in just 30 seconds…I couldn't fit everything in in less than a minute-and-a-half and it looked rushed at that. As generous as John had been and as terrific as the slides appeared, I started to pray that Cordelia's efforts would arrive in time for the actual show. In addition, it had become apparent that the projector's distance from the stage and scrim was just too far to properly illuminate the delicate snowfall. With only two days to go, we were going to have to reposition it in the middle of the theater among the prime seats (some of them already sold), build a platform for it, and hope for the best.

Upon returning home that evening, I received an email from Cordelia that the slides were on their way and would arrive in time for the second rehearsal. Imagine my delight the next day when I saw her handiwork for the first time! The chromotrope (Fig. 7) was resplendent in grays and shades of blue and the strip slide (Fig. 8) featured full-color depictions of a flying wheelbarrow and hand tools, Dorothy, her pet cow, Imogene (my favorite!), and a house and figures falling through the storm. That evening's rehearsal went very well, though Director Rubin had to caution me to keep to the script and not let the lantern sequences go on for too long.

There are several Wizard of Oz enthusiasts among Magic Lantern Society of the U. S. and Canada members and I had invited Sharon Koch to stay with Susan and me if she wanted to see the production. Sharon arrived on Friday, the day before the show, and was able to attend a local art fair—the Cain Park Art Festival—on Friday night and take a tour of the Rock and Roll Hall of Fame on Saturday before we headed for Canton along with my children, their spouses, and my grandson, Ben, on Saturday evening.

All of the jitters and concerns that accompany an hour-long performance of the full Professor Optix show were in full bloom for my 90 second contribution to Oz: Would one of my bulbs burn out? Had someone messed with the focus? Are the slides in upside down (that's good!)? Would the repaired tear in the snow slide hold? Will I come in on cue? In brief:

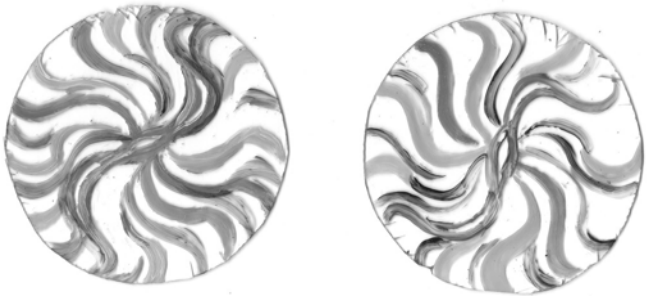

Fig. 7. Chromotrope of cyclone effects.

No, no, yes, yes, and yes. There was some minor grumbling from patrons sitting behind the lantern prior to the opening curtain and I did my best to allay their concerns and open up their sight lines. All of the lantern effects occur in the first act of the three-act operetta and during the intermission, I disassembled the lantern and platform and, with my family's help, carried everything out to my van. The evening was a great success (though a little confusing, I fear, for those who expected to see a musical version of the familiar *Wizard of Oz*). My only regret was not having met Cordelia Siporin who, unknown to me, was in attendance. She emailed me the next day:

> I had wanted to get to meet you yesterday at the performance, but I guess I missed you. So glad to hear you liked my slides, and even gladder that they looked so great on screen!! The performance yesterday really blew me away; I knew it would be great, but it went far beyond what I was expecting and was clearly brimming with love and talent from everyone involved.
>
> I was so happy to be able to see the magic lantern effect in action! Ever since I'd first read about them, I'd always wondered what the effects looked like, and when they were mentioned in Joseph's Oz book,
> I was curious as to how the effect would meld with the rest of the production. Well, I have to say, when it happened it just fell so perfectly into place that I suddenly felt this very authentically 1903 sensibility at work. The effect was so confidently executed and
> visually readable that somehow it just seemed so natural that I thought, "Of course. There is the cyclone, and everything caught in it." I actually heard whispers in the audience around me of, "Oooh! It's the cyclone!" And I was so happy when they all laughed at my cartoony slide of the cow!! I had intended that to be a little funny, and was glad that everyone got it!

Fig. 8. Slide of figures for use in Wizard of Oz stage play.

> The snow effect looked great too! How did you do that one? I must say I expected the effects to be up for longer, and was worried they might bore a modern audience with internet-age attention spans, and was relieved to see that, like a professional comedian, you got in, gave it the moment, and got out in perfect time for the full impact to be savored yet not overstay its welcome. It was also a learning experience for me, and made me rethink how long a magic lantern slide would be up for under certain circumstances. I was glad also to see that the second lantern gave enough backlighting for the still slides not to be overpowered by the images on the rotating ones. The lanterns were a lot bigger than I imagined too! Such awesome devices!

The slides are on their way back to Cordelia, the Magic Lantern Society got a nice mention in the program, as did Dick and John, a full house was introduced to the magic of the lantern, and I got to spend a delightful evening with my wife, a good friend, and my family. Who could ask for more?

Editor's Note: Larry's tale of using a magic lantern in a modern production of *The Wizard of Oz* is not the only association between this play and the magic lantern. Between 1900 and 1903, the Byron Company of New York put on a series of traveling lantern slide shows called "Byron's Gigantic Illuminated Stage Pictures," which consisted of scenes from recent Broadway plays photographed by Joseph Byron, the most prominent stage photographer of the day. *The Wizard of Oz* was one of the plays included in this lantern slide show. Several years ago, society member and lantern slide dealer Pat Kulaga sold some of the slides from this show on eBay, but the prices went too high for me to buy them—some of these may now be in the collections of Magic Lantern Society members. Several of these Byron photographs were published in *Oz Before the Rainbow*, by Mark Evan Swartz (Johns Hopkins University Press, 2000), a wonderful history of *The Wizard of Oz* on the stage and on the movie screen. There also are Byron images of the 1903 play that can be seen in the online catalog of the Byron photo collection at the Museum of the City of New York, and some appeared in magazines in 1903.

The cyclone scene in *The Wizard of Oz* at the Majestic Theater, 1903. Photo by Joseph Byron, New York. Byron typically took photos like this during dress rehearsals, or restaged the scenes after the actual performance. From: *The Theatre*, March 1903, p. 59. Wells collection.

A musical number from *The Wizard of Oz*, 1903, at the Majestic Theater. In this rather bizarre scene, which has nothing to do with the plot of the book, the Wizard, played by Irish comedian Bobby Gaylor, performs "On a Pay Night Evening," with a backup chorus of workers carrying lunch pails and pickaxes. According to Mark Swartz (*Oz Before the Rainbow*, p. 106), this number began with the Wizard performing some magic tricks and asking an assistant to pass the hat for money. He is told the workers will not have money until payday, and then performs a comic song about getting paid, sung in an Irish brogue. Photo by Joseph Byron, New York. From *Leslie's Weekly*, March 26, 1903, p. 329. Wells collection.

The Research Page publishes short summaries of research articles related to the magic lantern from journals in a variety of academic disciplines. This Research Page includes an eclectic assortment of articles on a wide range of subjects.

Sudhir Mahadevan. 2010. Traveling showmen, makeshift cinemas: the Bioscopewallah and early cinema history in India. *Bioscope: South Asian Screen Studies* 1:27-47.

This fascinating article, published in the inaugural issue of a new journal of South Asian film studies, reveals a side of screen entertainment in India that will be new to most Americans, who may be familiar with some Bollywood film productions or those whose knowledge of Indian film ends with *Slumdog Millionaire*. It not only provides a lot of new information on present-day traveling film showmen, but also discusses magic lantern practice and the early days of cinema in India. The article begins by describing some of the many traveling showmen who even today provide movies to people in rural villages. One example is a showman named Mohammed Salim, who retrofits "hand-cranked silent-era projectors for sound, with additional roll mechanisms, second-hand optical readers and photocells, and hand-made speaker boxes. Lenses meant for the astrological reading of palms that cost two rupees, and light bulbs originally meant for use in auto-rickshaws, replace their more expensive first-hand counterparts and suffice just as well" (p. 28). In other words, these showman use recycled materials readily at hand in a kind of Swiss Family Robinson approach to movie projection. Salim was actually the subject of a short documentary film by Tim Steinberg, "Salim Baba," made for HBO in 2007 [if anyone can figure out how to obtain this film on DVD, I am sure that Magic Lantern Society members would be very interested]. The actual films that are shown often are strips of film reclaimed from the trash or obtained from scrap dealers. These are spliced together to form a sort of extended "cinema of attractions" rather than telling a coherent story.

The second part of the article traces this sort of itinerant cinema exhibition back to magic lantern practices of the 19th century. The author notes that magic lanterns were being imported into European communities like Calcutta at least by the 1840s, and the lag time between development of new forms of entertainment in England and their arrival in India was very short. One illustration shows a newspaper announcement from 1841 announcing a program that included an oxy-hydrogen microscope and "magnificent transparent dissolving views" (p. 31). Practically all of the dissolving views in the show were scenes of England and other European views, including the burning of the Royal Exchange in London, with only a single view of a local subject [there is a bit of confusion over the date of this ad, which is given as 1845 in the text, but 1841 in the figure caption]. In the mid-1840s, the Calcutta newspapers included ads for optical goods like those available in London, including phantasmagoria lanterns, sets of dissolving views, moveable slides, astronomical slides, and projecting microscopes.

The final part of the article describes the arrival of cinema in India and the emergence of traveling showmen. As with the earlier magic lanterns, the movies arrived in India almost immediately, with the first screening taking place in Watson's Hotel in Bombay in July 1896. In the same year, newspapers described the arrival of Edison's Kinetoscope in Calcutta. The author points out that even after the arrival of movies, the magic lantern had a long and continuing history in India, with lantern slides being widely used in schools in the 1920s and beyond. Early films were shown in all sorts of venues: bazaars, fairgrounds, snake dances, private homes, and clubs and also were shown at special events, including weddings, garden parties, and magic shows. A system of itinerant movie showmen soon developed to bring films to rural areas of India, and this practice continues to the present day, mainly because India has far too few movie theaters (13 screens per 1 million people) for the size of its population or the output of 800 or so films each year.

Shortly after I discovered this article, Terry Borton called my attention to a website (http://www.thehindubusinessline.com/life/2009/12/25/stories/2009122550120300.htm) with an article from the Indian publication *Business Line* describing traveling magic lantern shows given in the 19th century by Mahadeo Gopal Patwardhan. The lantern, still owned by his grandson, is kept at the National Film Archive of India. The grandson, a bank officer, used the lantern to give a show at the 40th International Film Festival in Goa. The National Film Archive now has custody of about 300 of the original 1000 slides in Mahadeo Patwardhan's collection. These are large, hand-painted slides in wooden frames, some with motion effects, showing scenes relating to Indian history and religion, including more than 30 slides shown at the film festival that tell the story of Lord Krishna's birth. Check out the website for the complete story.

19th century magic lantern displayed by the great-grandsons of the maker, along with the Director of the National Film Archive (left). They are holding one of large-format slides used in the lantern.

Verity Hunt. 2008. Raising a modern ghost: the magic lantern and the persistence of wonder in the Victorian education of the senses. *RAVON (Romanticism and Victorianism on the Net)*, Number 52, November 2008 (http://www.erudit.org/revue/ravon/2008/v/n52/019806ar.html).

Scholars of 19th century culture are now paying increasing attention to the fascination of the Victorians with vision and optics, with a number of recent books having been published on the subject. This article is unusual in focusing specifically on the magic lantern, and it is one that anyone with a serious interest in magic lanterns will want to read. The author begins with some passages by Sir David Brewster that appeared in a popular magic lantern handbook (*The Magic Lantern: How to Buy and How to Use it, by "A Mere Phantom"* [1866]) and asks why Brewster would provide a testimonial to the value of a commonplace parlor toy. She reviews Brewster's life-long interest in optics and optical instruments, as well as his attempts to provide rational explanations for seemingly supernatural phenomena. In agreement with several recent authors, such as John Plunkett, she argues for a central role of optical entertainments and discussions of magical wonder in the Victorian "education of the eye." She suggests that more attention should be paid to the popularization of optical science and technology by leading scientists like Brewster. This heavily referenced and footnoted article reviews the use of magic lanterns in Victorian times both for home entertainment and for education. She touches on many subjects: Pepper's ghost, handbooks of magic lantern practice, children's stories about magic lanterns such as *Lily's Magic Lantern*, and Harriet Martineau's famous fear of the magic lantern as a child. She cites a lot of primary literature, as well as recent scholarship on Victorian visual culture, Victorian home entertainment, and the history of science. I was surprised, however, by the absence of references to publications of the Magic Lantern Society in Britain, illustrating once again the gap that exists between societies of collectors and the scholarly community and the need for the research done by members of the two Magic Lantern Societies to reach a wider audience.

Karl Bell. 2009. Remaking magic: the "Wizard of the North" and contested magical mentalities in the mid-nineteenth century magic show. *Magic, Ritual and Witchcraft*, Summer 2009: 26-51.

Magic lanterns are not a central focus of this article, but the author does touch on them, and the article provides an interesting context for locating magic lantern shows in Victorian culture. The article's main focus is the work of a performing magician, John Henry Anderson and his role in the development of "scientific" or "secular" magic. Like many performers of his era, Anderson exploited the Victorian fascination with the supernatural and spiritualism, while at the same time debunking the reality of these phenomena. The author discusses in detail the links between magic and entertainment, including 18th century ghost shows and 19th century illusions such as Pepper's ghost. The article is valuable in showing that magic lantern shows, ghost shows, exhibitions of dissolving views, and similar entertainments did not exist in isolation, but were part of a much larger range of "scientific entertainments" that reached their peak in the 19th century.

Richard Clarke. 2010. Adult education between the wars: the curious case of the Selbourne Lecture Bureau. *History of Education* 2010:1-17.

We often think of the magic lantern as mainly a 19th century phenomenon that died out with the advent of the movies. In fact, use of the lantern, especially in education, continued for decades into the 20th century. The Selbourne Lecture Bureau, which operated from 1918 through 1939, was one of many organizations that arranged lantern slide lecture programs mainly for adult education. The original Selbourne Society, named for the hometown of 18th century naturalist Gilbert White, was mainly a conservation organization dedicated to the protection of birds. After the First World War, the society reorganized to be mainly a lecture bureau, arranging illustrated lectures on a wide range of topics. The program reached its peak in the late 1920s, with over 1200 different lectures given each year. Partly this was due to the Selbourne Lecture Board agreeing to serve as an agent for the Empire Marketing Board, an outfit devoted to promoting the British Empire and its products. In addition to lantern slide lectures, the bureau began to accumulate a library of educational films that could be rented for 5s each, although progress was slow because by 1935, there were only 1000 movie projectors in Britain's 32,000 schools. The Lecture Bureau essentially died off with the onset of World War II.

Dan Karlholm. 2010. Developing the picture: Wölfflin's performance art. *Photography and Culture* 3:207-216.

This article focuses on Swiss art historian Heinrich Wölfflin (1864-1945), who generally is believed to be the first to use double projection of lantern slides in art history lectures. Wölfflin himself was a theatrical lecturer who was said to "perform" pictures in his art lectures. The author, who is Swedish, refers to the use of the magic lantern as "Skioptikon Effects." Wölfflin's predecessor as Professor of Art History in Berlin, Hermann Grimm, had introduced lantern projection of artwork in classes in 1892 and had built an enormous collection of slides. The great advantage of lantern projection was the ability to zoom in on particular details of works of art, and use of side-by-side lanterns allowed lecturers to do this while the entire work of art was displayed by one projector. Grimm believed that pictures were better preserved in a person's memory by observing a projected image instead of the actual artwork. Projection of lantern slides also shifted the focus in art history studies from discussion of the literary and cultural context of art to examination of the images themselves.

Liping Bu. 2009. Public health and modernization: the first campaigns in China, 1915-1916. *Social History of Medicine* 22:305-319.

In 1915 and 1916, major Chinese cities conducted a western-style public health campaign, which featured exhibits, lantern slide lectures, and films designed to educate the public about the causes and prevention of disease. The YMCA and other western missionary organizations were heavily involved in the campaign, providing lecturers for the campaign and even making the lantern slides. Visual exhibits and lantern slides were considered especially effective in drawing large crowds and conveying information to the many Chinese who could not read. In Beijing, the Central Park was the main site for lantern slide shows, which took place in a large hall, with an estimated 18,000 people eventually attending.

David L. A. Gordon. 2010. The *other* author of the 1908 *Plan of Chicago*: Edward H. Bennett—urban designer, planner and architect. *Planning Perspectives* 25:229-241.

Magic lantern slides are mentioned briefly in this article, which deals with the career of city planner Edward H. Bennett and in particular, his work on the plan for the city of Chicago. Bennett used lantern slides to illustrate some of his urban planning ideas and some buildings he designed, and some of these are in the collection of the Chicago Art Institute. Digital images of a couple of these lantern slides are reproduced in the article.

Veronica della Dora. 2009. Travelling landscape-objects. *Progress in Human Geography* 33:334-354.

The theme of this article is representations of landscapes in all manner of "travelling landscape-objects"—photographs, postcards, Victorian crystal paperweights with scenes of world's fairs, stamps, etc. The author draws comparisons between the raree showmen of the 18th century with their peepshow boxes and modern lecturers carrying images of landscapes on memory sticks to be used in Powerpoint presentations. She also touches on panoramas, magic lantern shows, and other visual representations of landscapes.

Julie Stone Peters. 2008. Jane Harrison and the savage Dionysus: archaeological voyages, ritual origins, anthropology, and the modern theatre. *Modern Drama* 51:1-41.

This article focuses on the career of Jane Harrison, a 19th century classical scholar with a rather flamboyant way of presenting ancient Greek history, often re-enacting scenes from Greek plays. She wrote books on classical Greek history and was widely read at the time. In 1882, she began giving lectures in venues such as the British Museum, the London Archaeological Museum, the London Society for the Extension of University Teaching, and on an extended tour of the British Isles. She had a very dramatic speaking style, and her lectures were as much entertainment as academic exercises. According to the author, "At the centre of Harrison's lectures were her magic-lantern slides: in the pre-cinematic era, the closest thing to a light and sound show that one could get (outside of the theatre). Harrison's artefacts—found in museum collections around the continent, photographed or drawn in stylized form, enlarged, lit from behind, and projected through her lantern—became dramatic visions of shadow and brilliant limelight. As a slide would loom up on her screen, she would narrate in the present tense: 'It is Athene...who with her shield on her arm, her aegis on her breast, is grasping the strong-winged giant by the hair, and she is the victress now as before, for near her floats Nike, the victory-bringer, and conquest is assured'…. Harrison used her magic lantern not as a passive technology of representation but as an active player in her pedagogic scenography…. Projected from her magic lantern, her artefacts became actors in the drama of ancient history" (p. 9).

K. D. M. Snell. 2010. Parish pond to Lake Nyasa: parish magazines and senses of community. *Family and Community History* 13:45-69.

This article reviews 150 years of the history of magazines published by local Anglican parishes in England, with a focus on the 19th century. These magazines were and still are incredibly numerous, with some 13,000 still published today. The article briefly mentions magic lanterns, and these references suggest that parish magazines would be rich source for information on church-related use of magic lanterns in the 19th century. Research in so many magazines would be a daunting task, however, unless many of them eventually are scanned into digital form. The author mentions that "The 'grammaphone,' 'limelight views,' magic lantern shows, 'the apparatus of dissolving views', or 'slides' became increasingly apparent" in late 19th century issues of these magazines. Also mentioned is a 1903 cinematograph exhibition (incorrectly given as 1893 in the text) (p. 58). The author also describes a lantern slide lecture used to publicize the plight of the poor.

Kelly Lankford. 2008. Arctic explorer Robert E. Peary's other quest: money, science, and the year 1897. *American Nineteenth Century History* 9:37-60.

In going through many online newspapers from the 1890s, I have found that one of the most frequently announced lantern slide lecturers was the arctic explorer, Lt. Robert E. Peary. This article provides a context for his extensive lecture tours, which basically were used to raise money for his expeditions: "Peary knew how profitable the lecture circuit could be, having spent virtually all of his spare time since 1892 lecturing around the country" (p. 49).

Deirdre Loughridge. 2010. Haydn's *Creation* as an optical entertainment. *Journal of Musicology* 27:9-54.

This rather long but fascinating article contains a lot of interesting material on magic lanterns. The author explores early 19th century interpretations of the music in Haydn's oratorio, *Creation*, as an auditory form of an optical entertainment. She begins with quotations from two critics. The first, Carl Friedrich Zelter, writing in 1802, described Haydn's piece as a shadow show: "Movement and repose are made to come alive by a magical play of color on the imagination and by the art of the music; all this is paraded in front of the inner eye like a fine shadow-play, showing us the beauties of paradise, a wonderful garden, or a world newly born" (p. 9). Zelter's critique was a largely positive assessment of the work. No so the comments of Johann Karl Friedrich Triest, who in 1801, used a magic lantern metaphor in a rather negative critique of Haydn's work: "And what can aesthetics possibly have to say to a natural history or geogony, set to music, where objects pass before us as in a magic lantern?" (p. 9). The author then provides a rather detailed review of magic lantern shows and other optical entertainments in the 18th and early 19th centuries, with a particular focus on the traveling Savoyards with their barrel organs and magic lanterns. Her review of magic lantern history is scholarly and uses many recent sources, including books by Deac Rossell and Laurent Mannoni and articles on the magic lantern from history of science journals. There also are many citations of primary literature, mostly early 19th century German works. Her main thesis is that in many parts of the *Creation*, the music is structured in a way that echoes the musical component of the Savoyard shows provided by barrel organs. She goes into considerable detail about the use of barrel organs by traveling showmen, and in general provides a rich account of optical entertainment in the period when Haydn's music was being written. There are several illustrations of magic lantern showmen, and Magic Lantern Society members Dick Balzer and Laurent Mannoni are credited for providing the images from their collections. Much of the paper consists of examples of musical scores from various parts of Haydn's work, and since I cannot read music, I cannot fully appreciate the details of these examples. Nevertheless, the paper provides a fascinating new look at the use of magic lantern metaphors and the interconnections between music and visual art forms. For anyone interested in 18th and 18th century musical and optical entertainments, including magic lantern shows, peep shows, and shadow plays, the paper provides a new perspective on magic lantern history in a broader cultural context.

Hand-painted magic lantern slide of the Creation illustrated in the article (p. 21).

Illustrations of a magic lanternist and a barrel organist from Mathew Deisch, *Die Herumrufer* (Danzig, 1762-65). From Loughridge, pp. 18-19.

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Magic Lantern »Factory, c. 1895«
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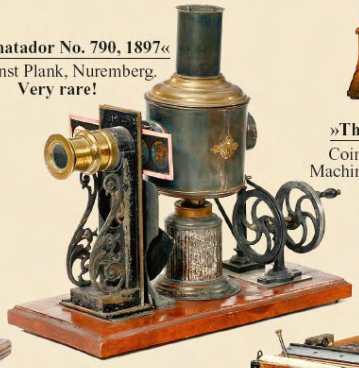
»The Cail-O-Scope, c. 1920«
Coin-operated Stereo-Viewing Machine by The Caille Co., Detroit.

Magic Lantern »Lampadophore, 1893«
Large model by 'Edouard Lapierre' (19 in. high!)

Pathe-Kok 28, c. 1913
Movie projector for 28mm film

»Kinematador No. 790, 1897«
By Ernst Plank, Nuremberg.
Very rare!



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The 2010 convention of the Magic Lantern Society of the United States and Canada was held in Bloomington, Indiana in May. The photo above shows the marquee of a downtown theater where the Grand Variety Show of magic lantern entertainments took place. Photo by Dick Balzer.

Front cover: Hand-colored photographic lantern slide of an English pub in a railway hotel, one of the images shown by Richard Crangle in his lantern-slide tour of pubs from the early 1900s, along with recent photographs of the same locations.

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